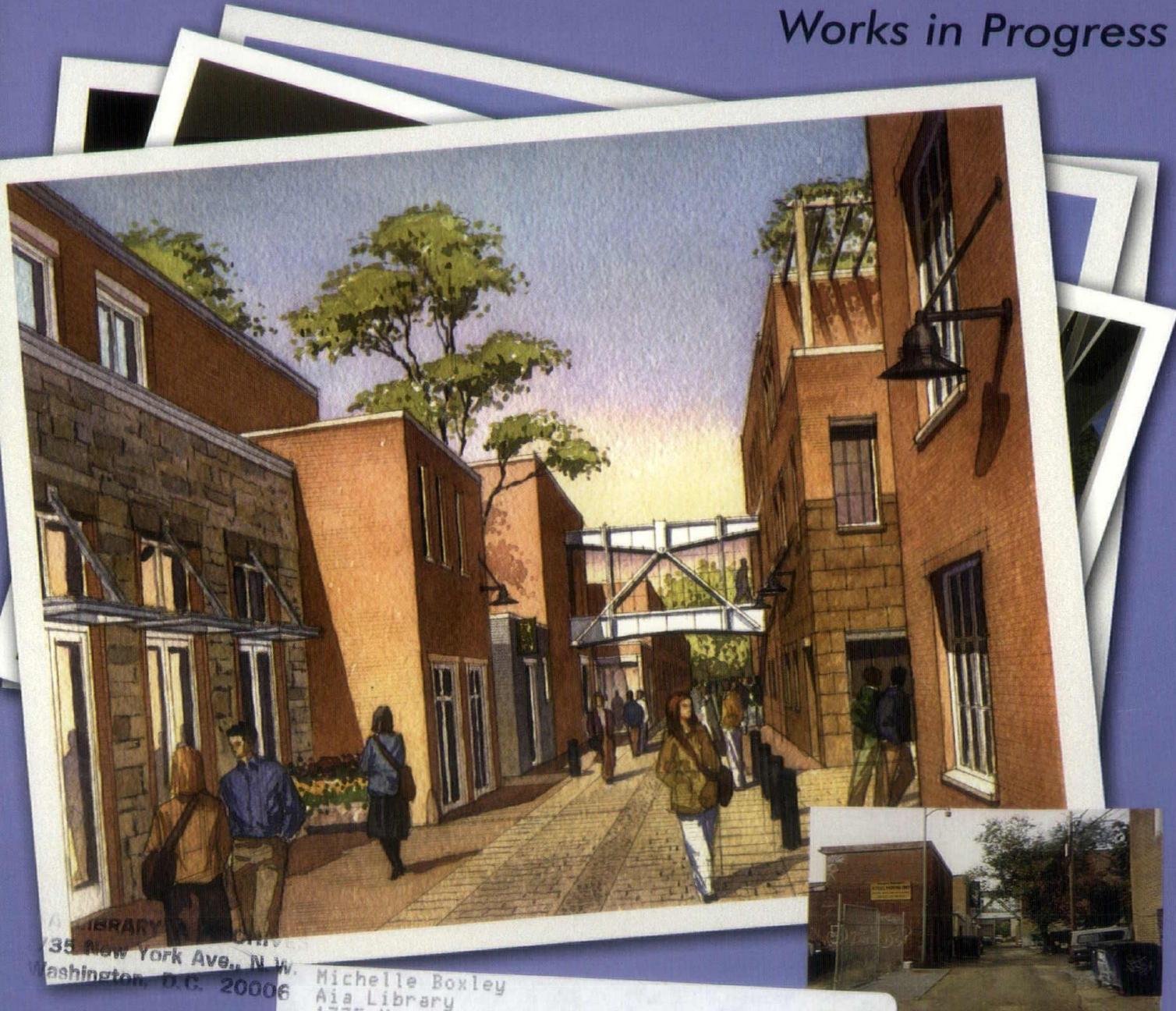


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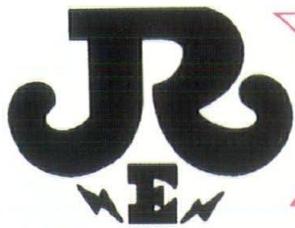


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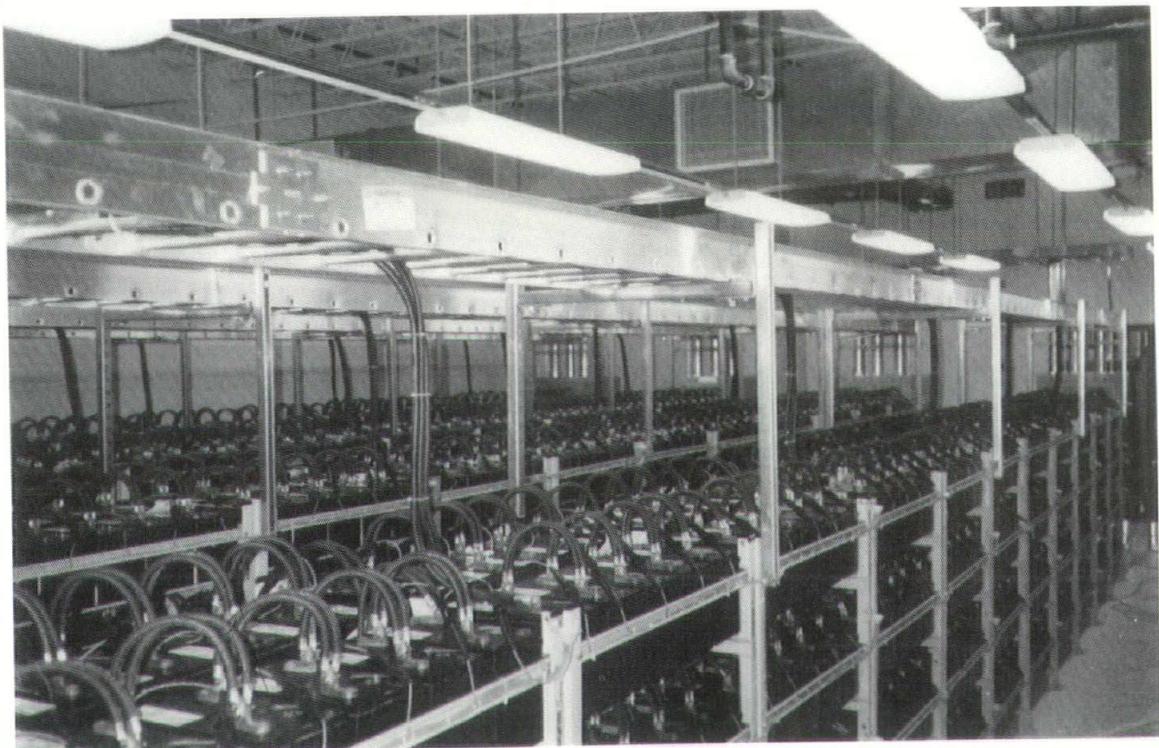
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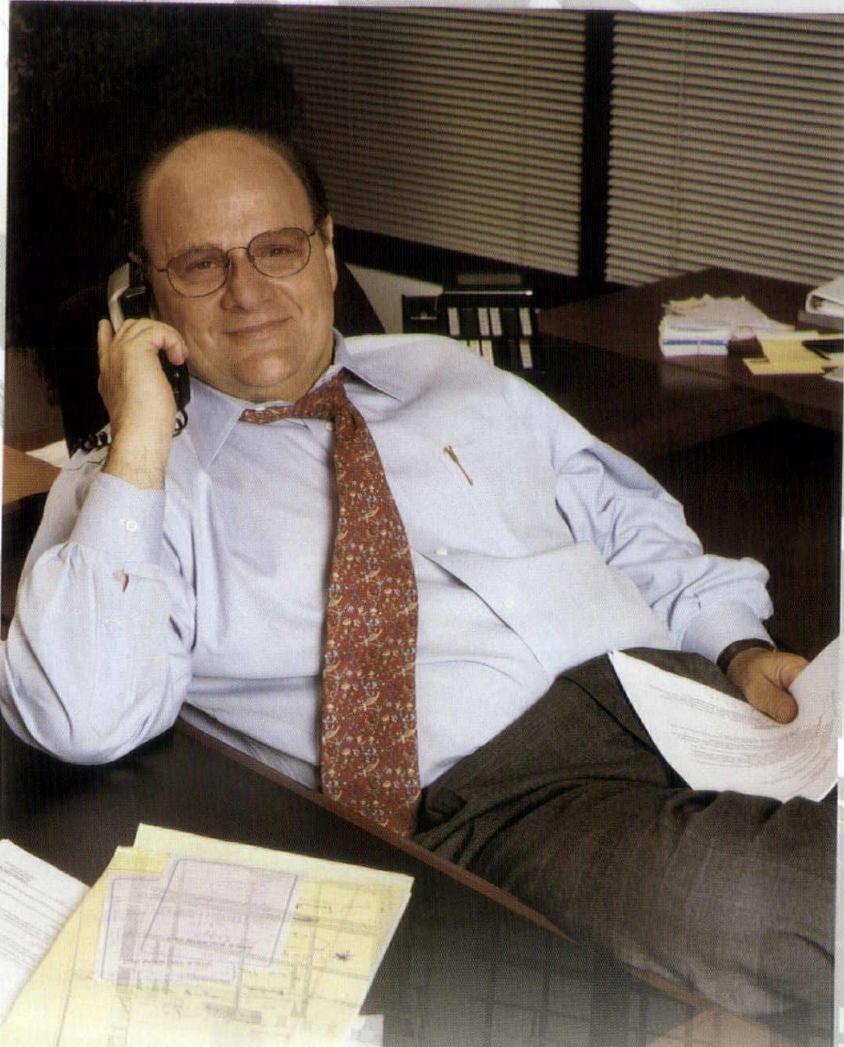
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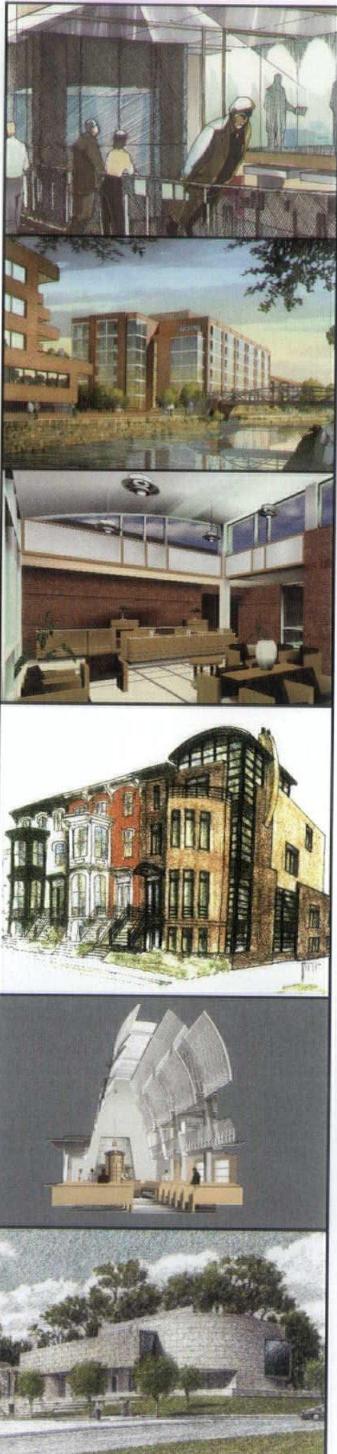
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On the cover: Cady's Alley behind M Street in Georgetown will become a pedestrian mews with retail showrooms. Rendering by Richard Chenoweth, AIA.

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Architecture Ahead Works in Progress

If you're giving directions around town, you don't say, "Look for the empty space and turn left." You point out a landmark, a place that's easy to recognize. It may be something familiar, like the corner library, or it may be outstandingly different, a building that has always caught your eye.

Here's a first look at new landmarks taking shape in and around Washington, D.C. The sketches on architects' drawing boards will soon be yours—your workplace, your home, your favorite restaurant...at the very least, your way of knowing where you are.

*Hannah McCann
Editor
AIA/DC Magazine*



Map and locations throughout magazine not shown to scale



Summer 2002

International Spy Museum

800 F Street, NW

SmithGroup

Museum

Adamstein & Demetriou Architects

Restaurant and Café

In the 1940s, the FBI bugged the Atlas Building on F Street to keep tabs on the U.S. Communist Party office housed there. Now the building will again be the site of covert activity when this entire historic block is transformed into the International Spy Museum. A first of its kind in both subject and strategy, the Museum will allow visitors to experience, first-hand, how it feels to be a spy.

According to the Malrite Corporation, the developers who brought the Rock and Roll Hall of Fame to Cleveland, the Spy Museum will be an educational and entertaining venue attracting locals as well as tourists. After more than seven years of planning, the Museum opens this summer.

The Spy Museum is projected to provide 150 new jobs and \$2 million in annual tax revenue. Mayor Anthony Williams has

endorsed the project, saying, "By restoring historic downtown sites, we give visitors yet another reason to venture off the national Mall and into the rich and vibrant neighborhoods that make Washington, D.C., a special place to visit."

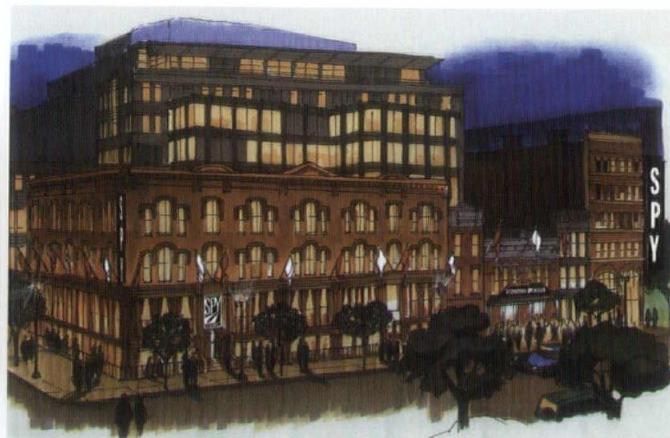
"This will be a bit different from museums we know on the Mall," cautions David Greenbaum, AIA, a Spy Museum project architect from SmithGroup's Learning and Discovery Studio. "It is a realism-based urban entertainment center—the wave of the future."

The Spy Museum will occupy a block of five historic buildings on F Street. With guidance from the D.C. Historic Preservation Division and the National Capital Planning Commission, the buildings have undergone a careful restoration. Recent additions have been stripped away to reveal delicate cast-iron facades and original brick and woodwork. Inside, historic interior spaces have been preserved, challenging the architects to blend old and new in their design. A nine-story addition behind the historic buildings will house three floors devoted to the Museum.

SmithGroup has designed similarly interactive museum projects, such as Science City at Union Station in Kansas City and the West Court Discovery Room at the Natural History Museum. For the architects, the Spy Museum is different—and especially fun—because of its focus.

"There are some great stories about spying," says project architect Tom Lindblom, AIA. "The challenge is that it is not artifact-intensive." Instead of designing around objects, the architects are designing a *feel*. "Our role is to create a heart to the project."





The site of covert activity: In the 1940s, the FBI kept tabs on a U.S. Communist Party office housed in the Atlas building (above). Now this historic block is being transformed into the International Spy Museum.

Greenbaum explains. "We wanted the new form to feel slippery, elusive: things are not what they seem."

With obvious fun, SmithGroup has included what they call "gimmicks galore": special glass that appears differently depending on where you are, peep holes, channels for eavesdropping, and stairways that intertwine without merging. A spirit of high tech pervades. Visitors should feel the uncertainty that comes with entering a new world—a sense of tension, a feeling of excitement.



The historic street-level windows of the Spy Museum will house its restaurant and café, animating F Street day and night.

Just as this is no ordinary Museum, these spaces are also extraordinary. Both are being designed by Adamstein & Demetriou, whose award-winning restaurants include such popular local spots as Spices, Bistro

Bis, Raku, Levantes, and Coco Loco. The Spy Museum eateries should attract not just museum-goers but also the general public. The restaurant will offer fine food, wine, and service; the café will provide quick, affordable meals.

For the restaurant, the architects envision an environment that is "sleek, upscale but not expensive, hip but not too trendy, and comfortable," says project architect Ira Tattelman, AIA, of Adamstein & Demetriou. "Our design taps into ideas of illusion and concealment, transparency and discovery, cryptology and encoding. We are allowing the historic structure to peek through new interventions, a play of masking and unmasking layers of history." Details include spy holes offering views through the restaurant and recesses behind the bar covered with coded texts lit from behind.

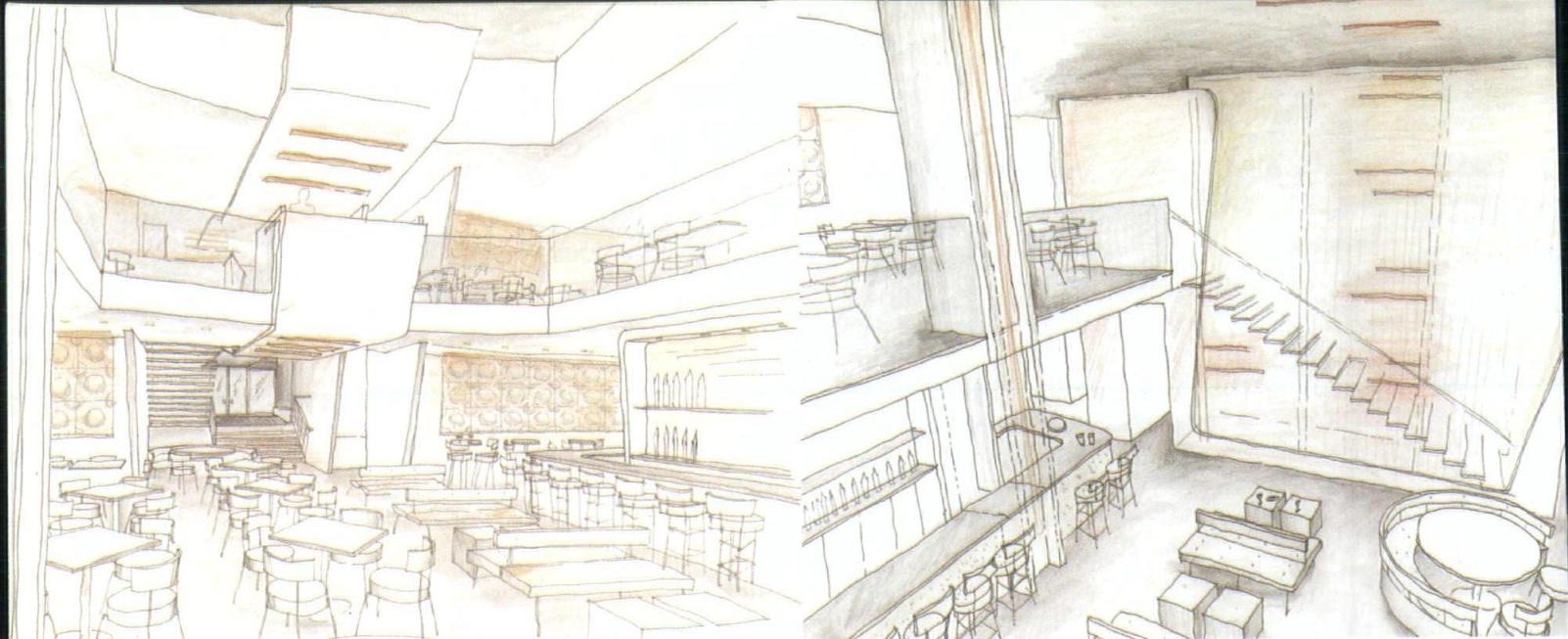
"To avoid the clichés of "themed" restaurants, we have used art as a means of tying in spy references," Tattelman explains.

The firm has commissioned artist Jim Sanborn to design pulp paper panels made from shredded CIA documents molded with raised text in foreign languages. Sanborn is known for his 'puzzling' work, including "Kryptos," the copper sculpture in the courtyard of CIA headquarters that continues to mystify code-breakers after more than ten years.

Whereas the restaurant will be a destination in itself, the café is designed to accommodate a casual business lunch, museum goers, and busloads of children and tourists in search of a quick meal. Issues of circulation and seating have been carefully thought out, but style is important too. "It's designed to be casual, playful, and upbeat—with a slight edge," says Tattelman. ■

Computer renderings (below) show how Adamstein & Demetriou's restaurant at the Spy Museum will offer fine dining in an intriguing environment with spy holes and coded artwork.

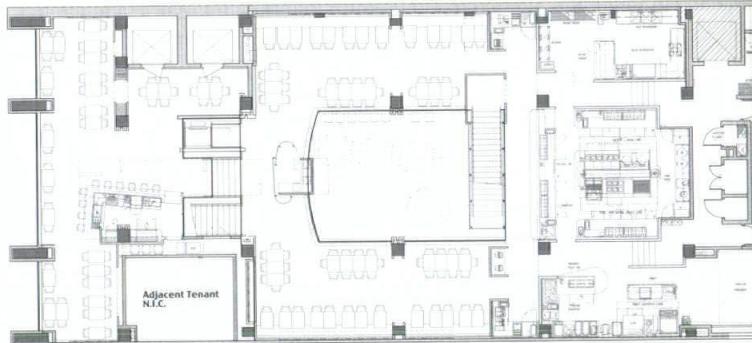
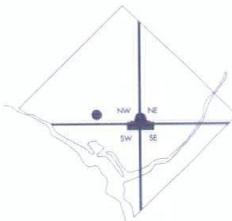




Summer 2002

Restaurant/Lounge 1720 I Street, NW

CORE



People who used to work here in the Board of Trade offices will be wowed when they see what happened to their cubicles and conference rooms. A very modern, very hip, very un-Washington restaurant/lounge is about to open less than two blocks from the White House. Inside it will be blank.

"Everything is white, metal, or translucent," promises CORE Principal Peter Hapstak III, AIA, IIDA, ISP. Yet the theme of the restaurant will be color. Owner Yu Sheon (who brought Café Asia to Washington) is still determining the name, but he knows it will be a word in German, Japanese, French, or Chinese that means "colorful."

Color will come from the people, the food, and colored lights and light sculptures throughout the two-level space. A specially designed computer system will control the lights' intensity of color and speed of movement, changing from day to night and season to season.

In this new restaurant, everything is white, metal, or translucent. Color comes from the people, the food, and an ever-changing play of light.

People will be seated on what Hapstak describes as "marshmallows," CORE's custom-designed furniture for the restaurant. "It's a marshmallow that's squished, pulled, and stretched," the architect explains. The family of pieces clad in translucent fabric include lower Japanese-style seating, bar stools, and large circular booths for different areas of the restaurant.

One more surprise: unisex bathrooms. A novel idea for Washington, the plan lets the architects fit more bathrooms in less space. Inside the stalls, the restaurant's design reverses itself. Every tile will be a different color in what Hapstak describes as "a total color cacophony." ■



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Georgetown Gets Better

Developer's Vision of an Urban Village Takes Form

ongoing through 2003

Georgetown is arguably Washington's most famous neighborhood, a first choice for high-end shopping or high-style living. But something's brewing under the surface, in old warehouses along the canal and neglected sites under the Whitehurst freeway. Some of the changes have already started; some will take another couple of years. By 2004, Georgetown's reputation as Washington's best neighborhood may be better deserved than ever before.

That's because developer Anthony Lanier and his company, EastBanc, Inc., have made some smart plays on the Monopoly board of Georgetown. In the past five years, EastBanc has been buying neglected or under-utilized commercial parcels, renovating the buildings in surprising ways, and drawing big-name tenants. Barnes and Noble, Pottery Barn, Smith & Hawken, Sephora, BCBG...EastBanc brought these hot new stores to Georgetown.

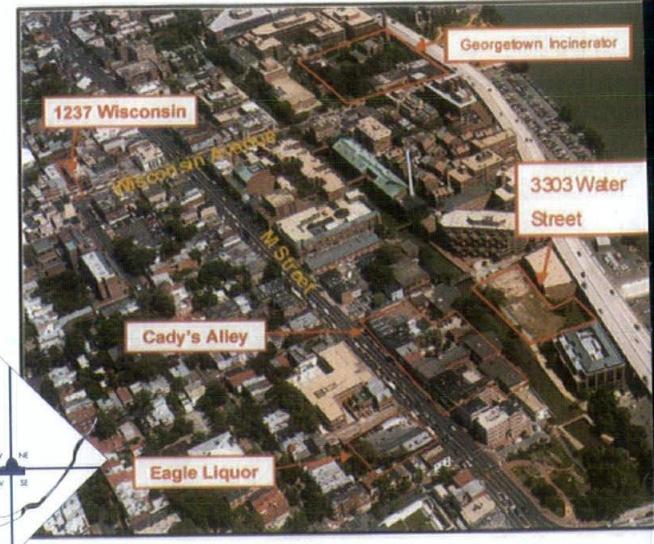
And there's more to come. The entire 3300 block of M Street is being transformed into showrooms for apparel, furniture, and

decorating retailers that will stretch down to the canal, incorporating the alley as a pedestrian mews. Across the canal on Water Street, look for a new building with 80 condominiums. The old Hats in the Belfrey store will become the front of a two-story glass atrium. At the bottom of Wisconsin, the abandoned incinerator is the centerpiece for a block-wide complex that includes a boutique hotel, chic residences, and a 13-screen movie theater.

It's all part of Lanier's vision of an "urban village," much like the one he grew up loving in Vienna, Austria. It's a place where people live, work, and shop, that's alive around the clock, where people walk and interact, face to face. "You end up in the center of the city, doing your errands—your shopping, your banking, having coffee. It's not 'I'll meet you at such-and-such;' it's 'I'll see you downtown,'" explains Lanier.

According to Lanier, the right mix of uses is part of what will make it work. If people live where they work and shop, "it's symbiotic," he explains. Many of EastBanc's projects transform space that might be used for offices into unique apartments above or behind stores. "We have delivered the most exciting apartments we can create. Nobody knows how you get in. There's an incredible view—or no view: a terrace where you can walk around naked in the middle of the city!"

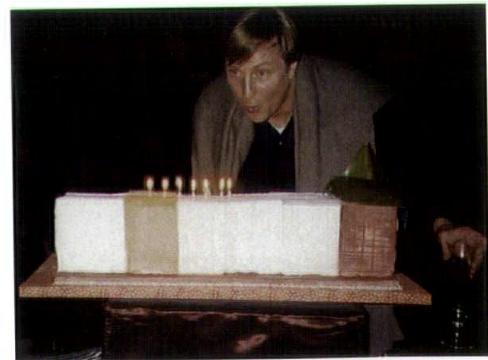
"We have delivered the most exciting apartments we can create," says Anthony Lanier of the residential units included above and behind his commercial projects. Pictured here: this apartment by Barnes Vanze Architects hides over BCBG on M Street.



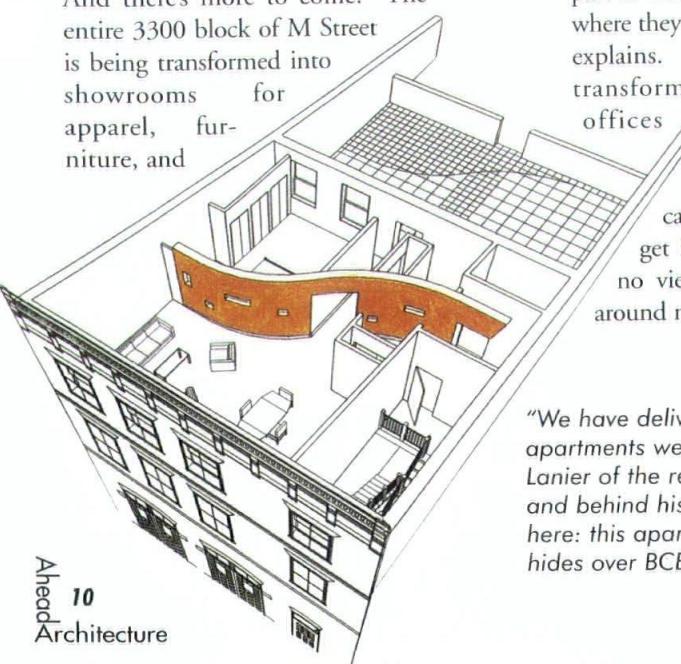
Indeed, intriguing design is a big part of the package that EastBanc is delivering. "The Guggenheim Museum is not famous because it's in Bilbao, and it's not famous because of what's in it," says Lanier. "It's famous because of the design. Exciting architecture can challenge your intellect. It can make you curious, or just make you feel good. Fifty percent of the people who walk into a store do so because they're excited by the design."

In a neighborhood known for some of the city's oldest buildings, EastBanc's designs are noticeably new. Most of the dramatic architecture lurks inside or behind a historic exterior. Lanier believes the contrast is beneficial: "If well-done, modern architecture increases your understanding and appreciation of what the old buildings were."

Stephen Vanze, AIA, of Barnes Vanze Architects, is one of seven firms working on the current developments. He applauds Lanier's approach: "He is giving new life to these buildings so Georgetown can continue to thrive as a historic neighborhood in a modern world."



EastBanc developer Anthony Lanier blows out candles on his birthday cake, a model of the renewed 3300 block of M Street.





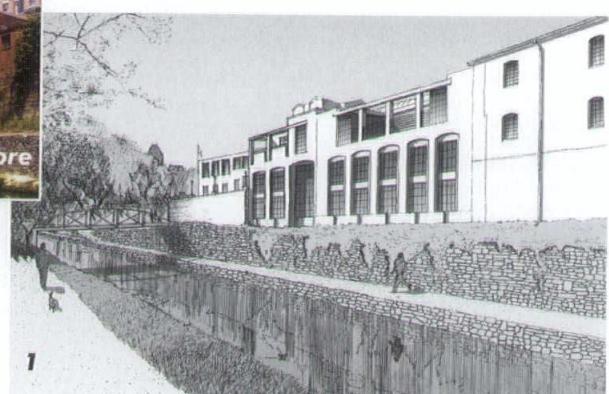
3300 block of M Street (before)

Fall 2002

Design Center West

Cady's Alley

3300-3345 M Street, NW



Martinez & Johnson Architecture

McInturff Architects

Frank Schlesinger Associates Architects

Sorg and Associates, P.C.

Sixteen storefronts on the south side of M Street are getting a facelift. On the back of the historic buildings, new additions open to Cady's Alley, which is being landscaped as a pedestrian mews. Between the alley and the canal, two new retail showrooms hide apartments on the back.

Four different firms are involved in the development. "We all have a heightened awareness that this is larger than just our piece of the puzzle," says Gary Martinez, AIA, of Martinez & Johnson Architecture.

"One of the biggest challenges is drawing people through the historic M Street buildings—down a full level and into the pedestrian alley behind—in a graceful way," says Mark McInturff, FAIA, of McInturff

Architects. Martinez and Johnson have turned the center storefront into a passageway. "During open hours it will simply be open to the public, to bring pedestrians back to find the new architecture on the river," explains Martinez.

When pedestrians arrive at the back of the passageway, they'll discover a courtyard; a skylit space stretches in either direction, allowing shoppers to look into all the stores of the block. "This spine marks the line between old and new," explains Martinez. In contrast to the commercial facades of M Street, much of the new architecture along the alley takes on a warehouse aesthetic: large windows, exposed steel, and brick. Along the canal, oversized windows in the

residential units (designed by Sorg and Associates and Frank Schlesinger Associates Architects) open to the canal.

"This is the next step of true urban development," hypothesizes Suman Sorg, AIA, of Sorg and Associates. "We're getting away from main street; even the alleys are getting interesting. I think this is going to be special—more like New York, more like Paris, where you're expected to dive deeper into the urban fabric."



Clockwise from top: Residences along the canal by (1) Frank Schlesinger Associates Architects and (2) Sorg and Associates; (3) a model of McInturff Architects' retail showroom on Cady's Alley; (4) Martinez & Johnson's passageway from M Street to the alley. At Bottom: EastBanc's vision of the reinivigorated block of M Street in a rendering by Richard Chenoweth, AIA





The Eagle Building on M Street will become a three-level retail building that incorporates the former Little Tavern. (Rendering by Richard Chenoweth, AIA.)

Spring 2003

The Eagle Building

3333 M Street, NW

Shalom Baranes Associates

"Many people don't know that in the 1920s and '30s there were a lot of auto dealers on M Street in Georgetown—in fact it was one of the largest auto sales centers in D.C.," says Patrick Burkhardt, AIA, a Senior Designer from Shalom Baranes Associates. The auto-showroom aesthetic has informed the firm's design of a three-level retail building across M Street from Design Center West. The brick building will feature three bays with 15-foot-high steel-framed windows, and incorporate the restored Little Tavern building at the corner of Bank Street as well as a pair of late-19th-century facades to the west. "It all helps break down the overall massing, helps break down the scale so it looks like an assemblage of smaller buildings," says Burkhardt.

Fall 2003

The Georgetown Incinerator

Shalom Baranes Associates

Gary Edward Handel Associates

On a steeply sloping site south of M Street, an entire city block is being transformed into a luxury hotel, 30 residences, a 13-screen movie theater, retail space, and underground parking. The centerpiece of the development is an industrial incinerator. Built in 1932, the utilitarian structure was distinguished with an art deco design when Georgetown residents—even then an active voice—insisted that it have an attractive form.

Having successfully survived blasting during site excavation, the smokestack rises above the lobby of a new luxury Ritz Carlton boutique hotel. ("This is a different take for the Ritz," quips Robert Sponseller, AIA, Principal with Shalom Baranes.) New buildings surround the incinerator, recalling its industrial character with expansive areas of windows and red brick. At the base of the site along K Street, a podium of rubble stone resembles the retaining walls of the C&O canal. Because the project incorporates four levels of underground parking, the city is planning to turn its parking lot along the riverside into a city park.

The Incinerator smokestack will rise above the lobby of a new luxury Ritz Carlton hotel.



Fall 2003

3303 Water Street, NW

*Frank Schlesinger
Associates Architects*

*Gary Edward Handel
Associates*

Across the canal from Design Center West, a new building with 80 condominium units will offer views of the canal to the north and the Potomac to the south. Frank Schlesinger Associates Architects and Gary Edward Handel Associates have designed the building with an eye towards Georgetown's past—not the distinguished history of the Federal houses on the hill, but the grittier story of the industrial waterfront. The design is simple and strong, with stone piers and expansive windows. "It can be thought of as an industrial mill that has been converted into a series of loft apartments," says Frank Schlesinger, FAIA.

Barnes Vanze Architects will transform the former Hats in the Belfrey store into a much deeper space with a two-story glass atrium (shown in model at right) and an apartment in the back.



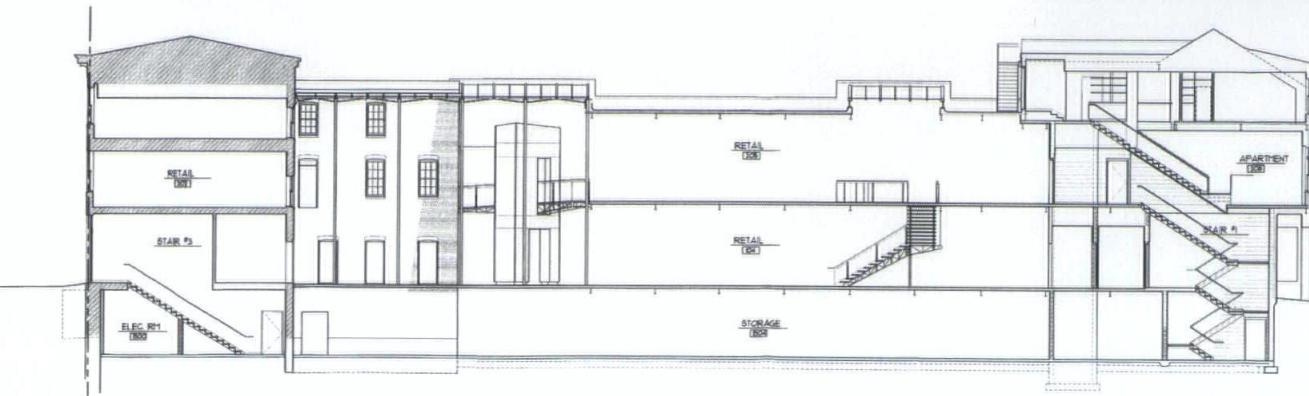
This new condominium building at 3303 Water Street is designed by Frank Schlesinger Associates Architects and Gary Edward Handel Associates to resemble an industrial mill converted to loft apartments.

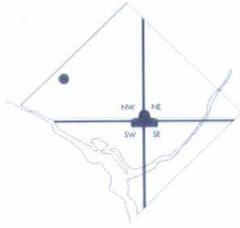
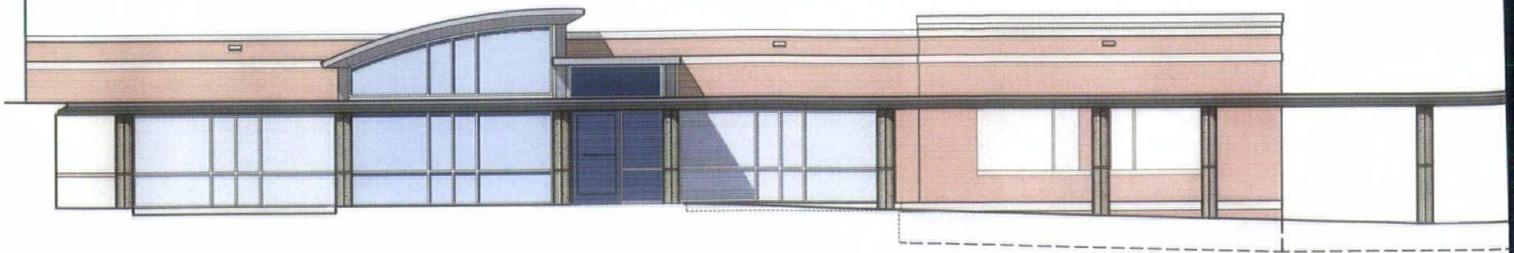
Spring 2003

1235–1237 Wisconsin Avenue, NW

Barnes Vanze Architects

The former site of Hats in the Belfrey is going to be a much deeper retail space, backed by a two-story glass atrium and an apartment behind that. In a space that was just an empty lot, the new architecture is built on the back of the original historic structure. "We never touch the old building with anything but glass," says Stephen Vanze, AIA, Principal of Barnes Vanze Architects. The new space will include a glass bridge that leads from the second story of the original store. Behind the atrium will be a two-story apartment that fronts on the alley, with a roof garden that will offer a panoramic view of Georgetown and Washington. ■





Winter 2003

Hayes Hall Cancer Center

Sibley Memorial Hospital
Washington, D.C.

Oudens + Knoop Architects, P.C.

Fifteen years ago, Sibley Memorial Hospital's oncology radiation department was designed to serve 20 patients a day. Today, more than three times that number of people come daily for treatment. To meet the demand, a new facility will soon serve the growing number of patients in an especially humane way.

The new cancer center will be a one-story addition (with the possibility of a second story in the future) on the north side of Hayes Hall, a former nursing school and

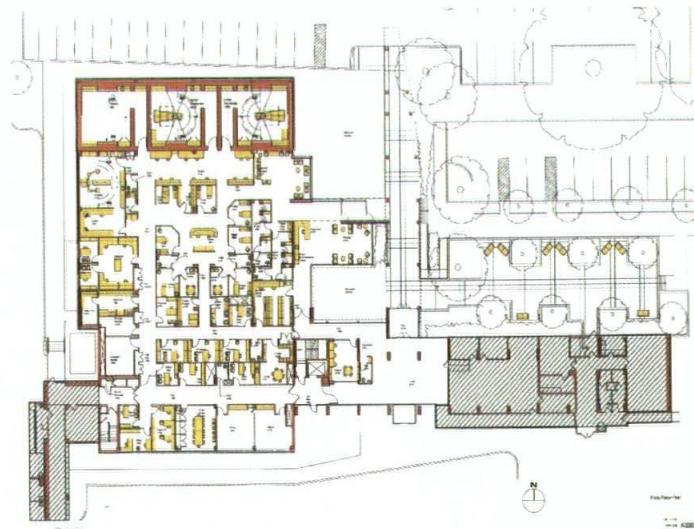
dormitory. From the outside, the addition will match the existing building's brick and recall its window pattern with niched shapes in the brickwork. A prominent curved form will mark the entrance.

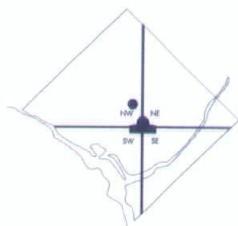
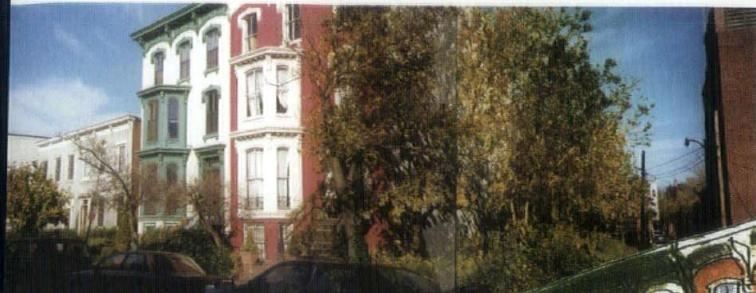
Central to any oncology radiation department are thickly insulated vaults where patients undergo treatment. Often these spaces are put in basements because of the weight of the radiation shielding: walls, ceiling, and floor are typically six- to eight-foot thick concrete. Although putting these rooms in the basement makes engineering sense, it's not the best aesthetic choice. "The nature of this [radiation] treatment is depressing enough; the fact that you're being treated in the dreariest part of the building is even worse," says David Asofsky, a Project Designer.

For this project, Oudens + Knoop will insulate the vaults with a high-density brick in a thinner wall (still four-feet thick) that provides the same shielding as concrete. The vaults will occupy the main floor near window-filled waiting areas that the architects designed to be "as open and inviting as possible," Asofsky says. In full view of landscaped courtyards and a stand of large trees, these lounges will feature high coffered ceilings, custom lighting, carpeted floors, and hotel-variety furnishings.

Thoughtful details extend into the vaults, where the architects have put backlit-murals in the ceiling panels to soothe patients. "These are people who are undergoing a very stressful time in their lives," says Gregory Knoop, AIA, Project Architect. "They need positive, life-giving messages. We hope we've created a healing environment." ■

In Sibley's new Cancer Center, patients will undergo radiation treatment in vaults insulated with high-density brick (shown in red). Waiting areas will be refreshingly open and light.





Winter 2003

3-Unit Apartment Building

1209 O Street, NW

**NOA Architecture
Planning Interiors
with G&G Arte**

On a vacant lot near Logan Circle, Walter Gagliano wanted to build a small apartment building. The question was what it would look like. Gagliano would discover that, when it comes to infill in a historic Washington neighborhood, there's more than one answer.

"I've lived in Logan Circle for twenty years," he says. "I'd renovated several Victorians, but I always wanted to build from scratch." Finding a vacant corner lot where a derelict Victorian had been torn down years ago, Gagliano tracked down the owner in Switzerland and convinced her to sell.

Gagliano was open to fresh design ideas; he's the interior designer behind such popular Washington nightspots as D.C. Coast, Jaleo, Cashion's Eat Place, and Café Atlantico. "But everyone said, 'Don't rock the boat; do something simple,'" he recalls. "I started with a pseudo-Victorian. Frankly, if I had kept that design, I would have been done by now."

In anticipation of Logan Circle's arduous historic review process, Gagliano hired a historic preservation consultant to examine the plans. To his surprise, she hated the idea

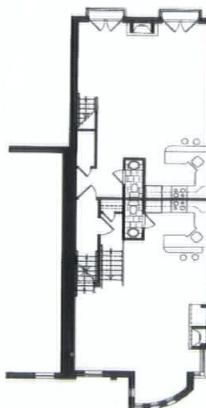


A vacant lot next to Victorian row houses (above left) will be home to a modern building with three apartments—one at the first level and two double-story units above.

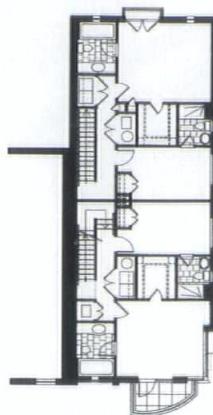
of a new "old" building. "She said, "Not another watered-down Victorian!" That got Gagliano thinking. "I was a first-time developer. I wanted to be proud of this. I wanted to feel excited about it." So he hired a new architect and asked for a new design.

NOA Architecture Planning Interiors took a careful look at the site. The lot is at the end of a row of historic buildings with strong Victorian features. But across the street are the Iowa Townhouses, an award-winning contemporary project from the 1970s. NOA saw an opportunity for a new expression, borrowing some features from the Victorian neighbors, such as brick, bay windows, floor and window heights, and cornice and entrance details.

"We came up with this very contemporary design that rises from the ashes of the old Victorian house to bring fresh blood to its neighborhood," says architect Nuray Anahtar, AIA. "Everyone involved in this project had one goal in mind—to achieve harmony with the traditional while making the contribution of our time." The new design met with enthusiastic approval from the Historic Preservation Review Board. ■



SECOND FLOOR PLAN



THIRD FLOOR PLAN

Summer 2003

Pathways, Inc. Hollywood, Maryland

Studio 27 Architecture

In any work of architecture, the psychological effect the design will have on users is a critical issue. Will the space make people inside feel happy, hungry, proud, productive, safe, or serene? In this project, a mental health treatment center, the psychology of the new architecture will be all-important—especially because the current center could not be more ill-housed. On a rural site outside of Hollywood, Maryland, treatment is provided in three pre-fab metal sheds with gypsum board walls, fluorescent lighting, and glued-down carpet.

The clients knew their facility wasn't right and sought a new location closer to town. The townspeople fought the move through the zoning department. (Pathways took their case to a federal jury, which determined the city had discriminated against people with mental illnesses in a violation of both the Americans with Disabilities Act and the Equal Protection Act of the Constitution.) Pathways began to consider how the dismal buildings at the current site could be improved.



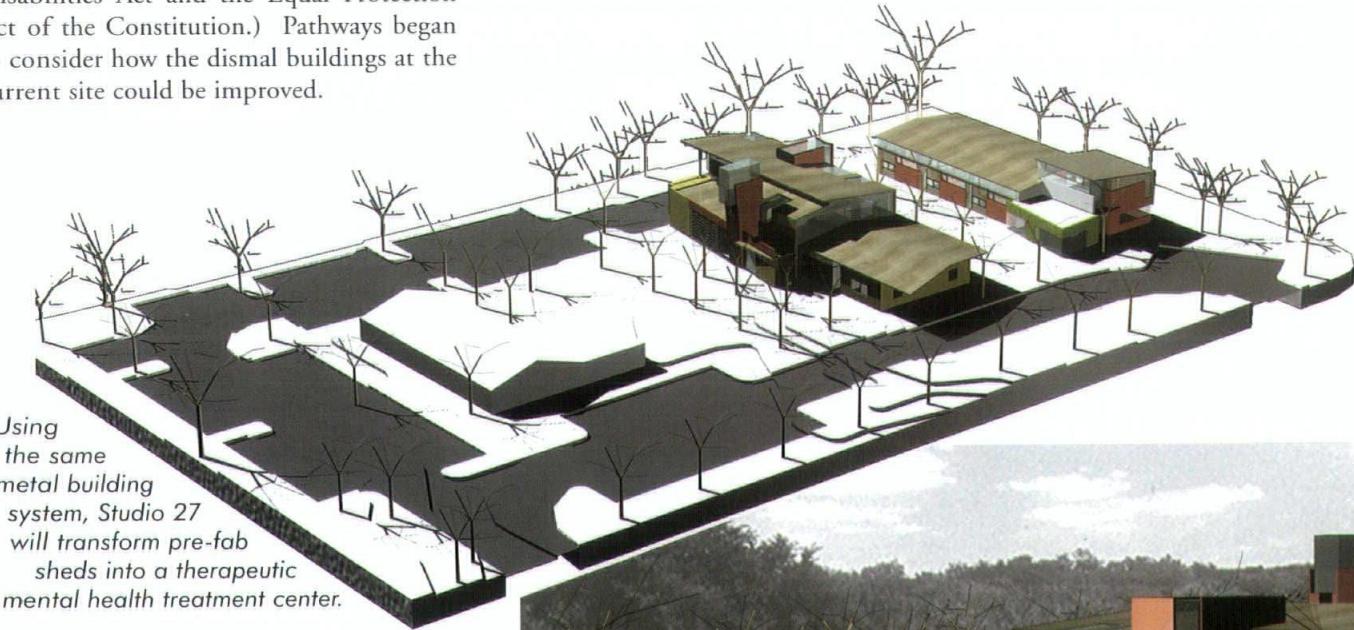
Gerald McGloin, the Director of Pathways, recalls, "I saw an advertisement for a one-day 'How to Work with an Architect' workshop.* Based on that workshop, I wrote up a summary of our project. What I was looking for was a design that would be inviting, that would be comfortable, that would be bright and aesthetically pleasing. The building should create an atmosphere that would help bring people out of isolation. I wanted a lot of natural light, because one of the more prevailing diagnoses of mental illnesses is depression....And we needed to keep this as affordable as possible," says McGloin. After looking through portfolios at AIA/DC's Architect/Client Resource Center, McGloin sent his wish-list to several firms who seemed to be doing what he envisioned.

Studio 27 responded with a novel idea: the metal buildings could be the inspiration for an inventive, economical solution. Architect Todd Ray, AIA, knew it could

work because, during architecture school, he worked as a draftsperson in a metal building systems company to pay the bills. "I know their components inside and out," he says.

Studio 27 uses the same kit of parts but rethinks how to put it together. "Really what we are trying to do is use the most economical system to make the most dramatic change," says Ray. After finding the original order form from 1972, the architects could add new pieces of the same prefab system, exposing the structure within and incorporating floating planes to separate functions in a fluid way. Some spaces will take on a womb-like feel while others are open and inviting. Out of a pre-fabricated building system, Studio 27 has created an environment that will feel custom-designed.

**How to Work with an Architect* is a free public program sponsored by AIA/DC twice a year; for more information call 202.667.1798. ■





Fall 2003

Governor's House Hotel 1615 Rhode Island Avenue, NW Morrison Architects

As the new convention center nears completion in Spring 2003, entrepreneurs are anticipating the 2.5 million visitors and 1.5 billion dollars it's expected to bring to town each year. Brothers Larry and William Lipnick are independent hotel owners and operators who plan to attract convention-goers by dramatically transforming their hotel at 17th and Rhode Island Avenues, adding 50 suites and updating the existing rooms.

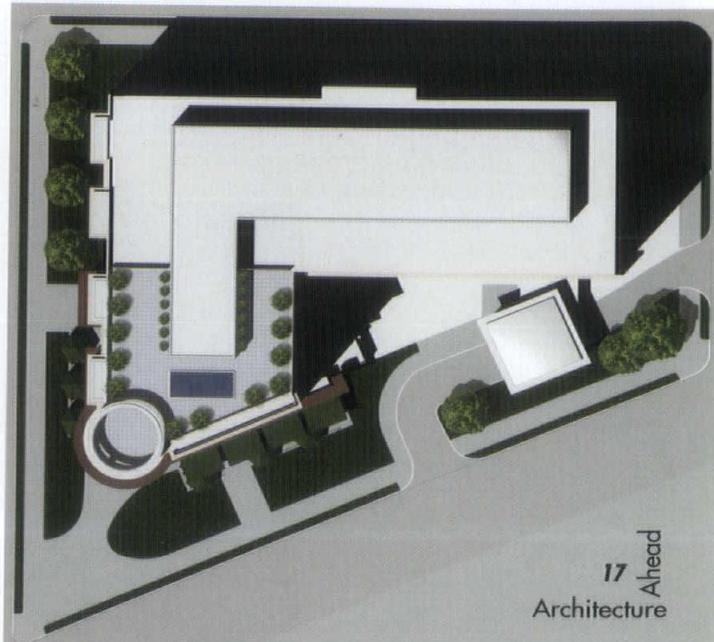
"In order to get that kind of convention business, we need more space for bigger blocks of rooms," explains William Lipnick.

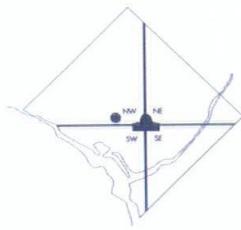
"Plus this is an older building, and we need extra elevators, accessibility for the handicapped, more meeting space...." "The building needs a total makeover," summarizes brother Larry Lipnick.

The Governor's House Hotel sits on a prominent corner, but its 1960s design seems aloof and closed-in. Morrison Architects plan to change that. "All over Washington, these intersections where avenues cross the grid are celebrated architecturally, and we intend to continue the tradition" explains Eric Morrison, AIA. "Our design will serve as a transition from the flat downtown office buildings to the residential area north of Massachusetts Avenue, which is full of corner towers and bays. And it will result in some spectacular hotel rooms within the tower." At the base

of the building, a new restaurant by Adamstein and Demetriou will also help attract attention.

Amazingly, the hotel will stay open during the next year and a half of construction. The addition will be built as a separate structure with its own mechanical, electrical, and plumbing systems. The most intrusive part of the project will come at the beginning, when the addition's foundation will be set in the existing underground parking garage. "The first months will be like surgery on a living patient," says architect Morrison. "Then we hope to put up the nine floors quickly, one per week." After the new wing is complete, it will be connected to the current hotel by new openings on each floor. As guests enjoy the new rooms, the older ones will be renovated. ■





Fall 2003

Union Court Condos 2105-2107 10th Street, NW diVISION ONE

Three years ago, diVISION ONE bought a vacant lot in Shaw and designed Logan Heights, a development of five townhouses that weren't like anything D.C. had seen before. People doubted it would sell. When no one would build it, diVISION ONE built it themselves. Recently completed, the project has made the young firm proud, catching the eye of national publications and selling for twice what diVISION ONE originally hoped.

Now diVISION ONE has set its sights on the boarded-up church across the street from Logan Heights. They plan to restore the historic brick structure and add a substantial modern addition on the lot next to it, creating a dozen or more condominiums. Again, diVISION ONE will act as architect and contractor (with co-owner Peter Means). "This a natural next step to take," says Ali Honarkar, Assoc. AIA, Principal of

diVISION ONE, who will monitor the project from his new home in Logan Heights.

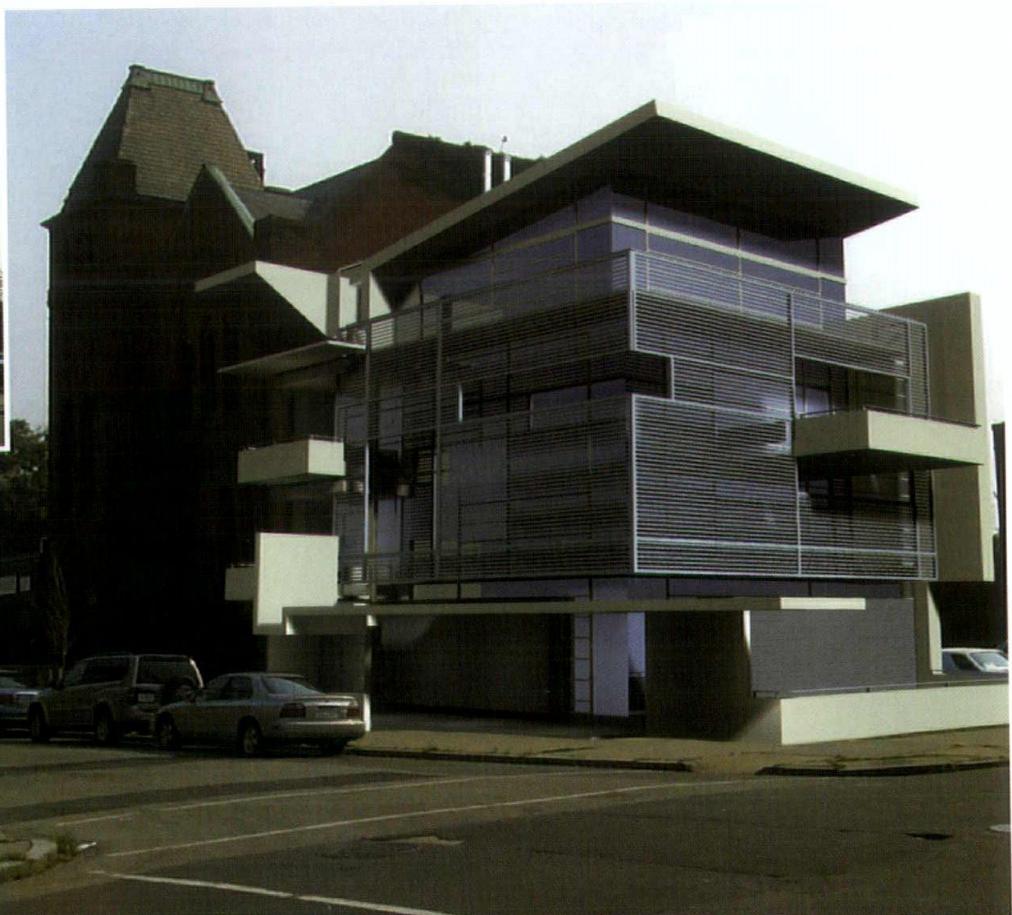
Originally the firm thought of putting offices (including their own) in the space, but "we decided to keep it residential because this is a tight community," Honarkar says. Each condo design will be unique, ranging from 600 to 1500 square feet. Some will be duplexes with the custom open stair that became the centerpiece of Logan Heights' homes. Top units will have roof decks. All of the condos will be finished with upgrades from Logan Heights, including stainless steel cabinets, concrete counters and floors, and oversized frameless doors—"more of a machine-like feel," Honarkar explains.

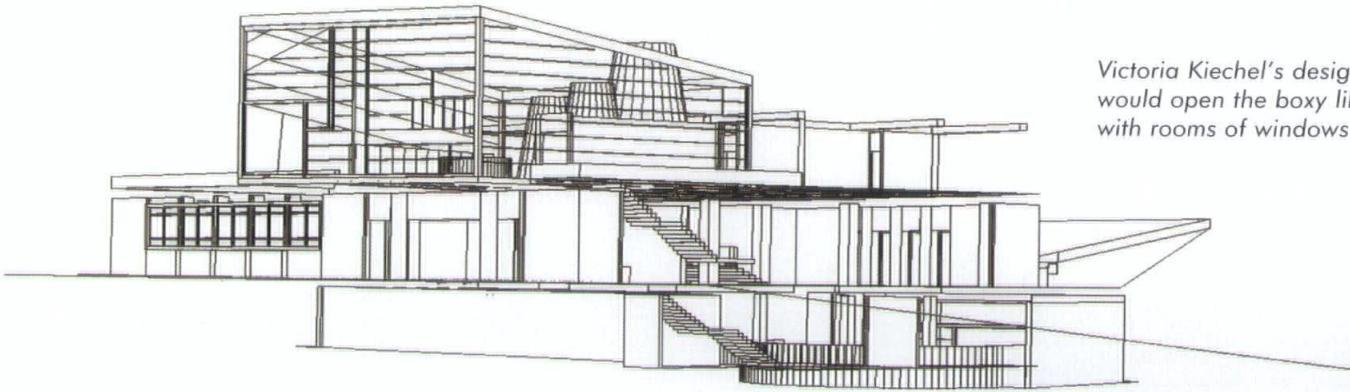
A big piece of the project will cast the decidedly modern architects as preservationists charged with restoring the

historic church. Designed in the late 1890s by Paul L. Pelz, architect of the old Library of Congress building, the church has been vacant for twelve years and suffered structural damage from a leaking roof. DiVISION ONE plans to underpin the foundation (adding underground parking) and use historic photos to restore the building's exterior.

The 1890s church will be married to a futuristic glass and steel addition that's still in design development. "We feel that the best way to have people appreciate the church is to have something completely different next to it, so each can shine on its own," says Honarkar. ■

A computer rendering shows how the boarded-up church and vacant lot (at left) will be reinvented as a multi-unit condo building with a futuristic, machine-like feel.



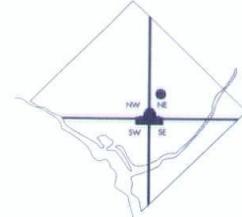


Victoria Kiechel's design would open the boxy library with rooms of windows.

Winter 2004

Woodridge Public Library 1801 Hamlin Street, NE

Victoria Kiechel Architect, AIA



In the 1950s and '60s, public libraries were built throughout Washington using a box-like prototype. Over the years, the city's limited budget has hindered regular maintenance of these facilities, while neighborhoods' needs have evolved. Now one branch, the Woodridge Neighborhood Library in northeast D.C., could enjoy a rebirth thanks to the *pro bono* design work of Victoria Kiechel Architect AIA.

"I do 10 percent of my work per year *pro bono*," says Kiechel. "It's my philanthropy. And for this project, it's a public library, and I'm very committed to libraries." Kiechel's gift follows a bequest from Elizabeth Holden, a library user who left close to a million dollars for the library to improve its programs and community presence.

The Woodridge Library faces Rhode Island Avenue and backs onto Langdon Park, a strolling park that includes a recreation center, a pool, playgrounds, and an outdoor auditorium. To encourage people on Rhode Island Avenue to look into the library, and people in the library to look out over the park, Kiechel's design opens the boxy building with rooms of angled-glass windows.

"We're absolutely thrilled with her approach," says Rita Thompson-Joyner, Assistant Director for Lifelong Learning in the D.C. Public Library. "We had been looking at the library in itself. She took into account the environment, the

surrounding community, how the property sits in the neighborhood—how to grab people who might not otherwise be drawn in." The design is now being reviewed by the Library's facilities management team and legal counsel in hopes of moving it toward approval.

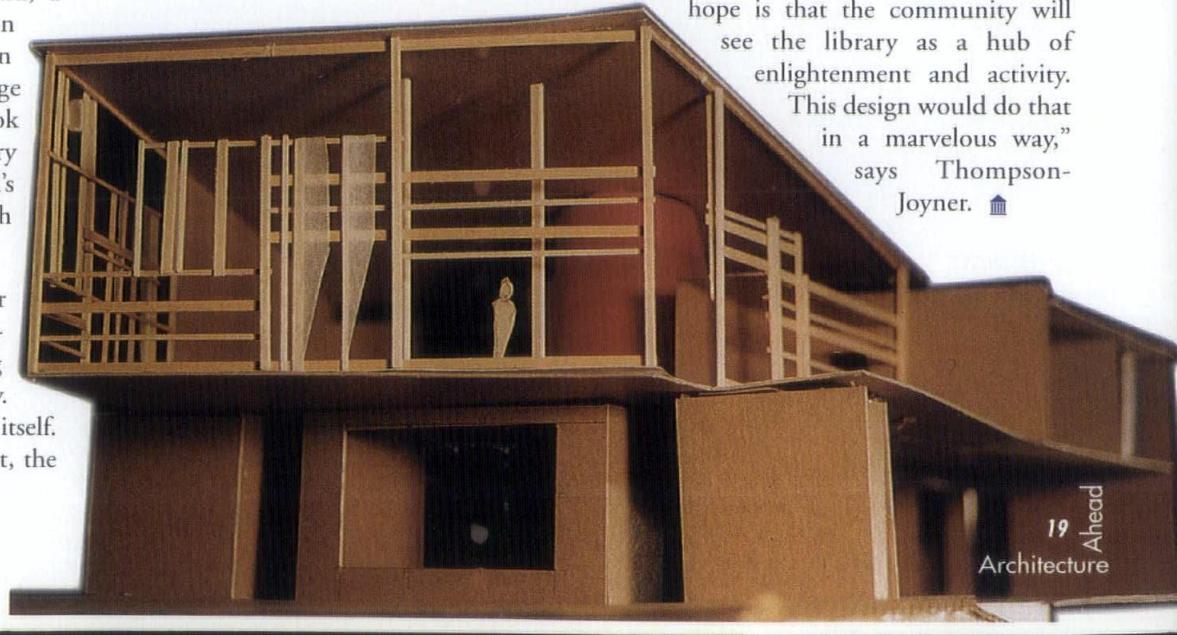
In the new glass facades, a pattern of colored glass would loosely resemble a West African textile that means "Wisdom does not reside in a single person." "The idea of borrowing from a textile is of particular interest to me," says Kiechel. "The strands of the community and its values have to be knit together for strength, like the openings and the closings of the architectural object. I don't like form without content, so I'm always searching for how to make a building tell its meaning to its users."

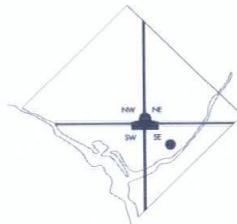
Inside, Kiechel has designed a central stairwell that would offer an inspiring sense of progression. From the main landing of the stairs, as Kiechel describes it, "you can see up the stairs to the main reading room, down the stairs underneath into the Children's Room, out over the young adult area to the neighborhood landscape, over the main entrance towards Rhode Island Avenue, and up to the sky. This is the point of epiphany where you should be able to understand where you've been and where you are going; it is the point which unifies your experience of the library as a whole, where you can really be in four or five places at once."

New spaces in the library would include a computer reading room, a study area, meeting spaces, a performance venue, and

a circular children's room. "Our hope is that the community will see the library as a hub of enlightenment and activity.

This design would do that in a marvelous way," says Thompson-Joyner. ■





Spring 2004

Kentucky Courts

Block bordered by
Kentucky Avenue, C Street,
and 14th Street, SE

Sorg & Associates, PC

When modernist architects Deigert & Yerkes designed the first Kentucky Courts in the mid-1960s, they wanted to provide a fresh alternative to old rowhouses—something more like the developments that were drawing people into the suburbs. The architects designed durable concrete garden apartments surrounding a safe interior courtyard. Bulldozers razed a city block of Victorian rowhouses, wood-frame buildings dating back to the 1870s, and small businesses. When Kentucky Courts debuted in 1964, architectural critics heralded its fresh vision and lauded the idea of a central courtyard in particular.

The courtyard unfortunately became the project's downfall when drug dealers in the 1980s discovered the benefits of its fortress-like design. Kentucky Courts was one of Washington's most legendary battlefields, culminating with the 1994 murder of police officer Jason White. By the end of 1997, the building was finally closed, a casualty of both crime and neglect (it was so badly

infested with pigeons that the health department declared it unsafe).

While Kentucky Courts was open, the close-knit community around it became increasingly vocal in its efforts to make the D.C. Housing Authority (DCHA) improve the site. Once the building was closed, they continued to petition for a better replacement. DCHA listened. "It was amazing how much they turned over to the community," says Jim Myers, a long-time neighborhood resident. "All of the essential things we agreed on."

The result was a new take on affordable housing: mixed-income housing. All of the housing is market-rate, but some is subsidized for low-income families. "You should be able to drive by and not realize which is which," says Bernard Tetroreult, the Real Estate Development Advisor of DCHA.

"This brings middle-income buyers back into the city," explains Andrew Boticello,





President of IDS, the developer on the new Kentucky Courts project. "It helps to stabilize the tax base. People moving in will have a stake in the community. And city services tend to get better once you improve home ownership."

The new Kentucky Courts will be a development of townhomes with one-story flats at the ground level—an updated version of the classic Capitol Hill rowhouse with an English basement. Most homes will be sold as condominiums: flats (two bedrooms and two baths) start at \$150,000; townhomes (three bedrooms and two-and-a-half baths) start at \$250,000; two larger corner-homes are priced at \$400,000. (Already, all of the flats have sold, "and we don't even have a sign out," says Boticello.) Twelve units will be leased by IDS to income-qualified working families and regulated by the DCHA.

The idea behind the design of the second Kentucky Courts is the same as the idea

behind the first: provide affordable housing with dignity. But Sorg & Associates' 21st-century vision starts with a look at the historic fabric of the neighborhood. "We drove around, walked around, took photographs, and saw that there's a definite rhythm to the neighborhood. A lot of bays and turrets. So the form of the houses reflects the forms of buildings in the neighborhood," says Catherine Moore, AIA, an Associate from Sorg & Associates.

What's clearly new are the materials—such as medium-grade brick, cable railings, stamped-sheet metal, and recycled siding—that the architects are considering using as economical and low-maintenance alternatives to materials used historically.

Neighborhood residents and the DCHA approve of Sorg's design. "The architect did what should have been done before: gone out in the neighborhood and figured out how to pick up its character," says DCHA's

Tetroreult. "We're ending up with the kind of project that everyone can be proud of."

"It looks like real houses, which is nice," says Scott Kibler, AIA, who has lived across the street from Kentucky Courts for five years. As an architect who has designed housing developments himself, he says with authority, "Sorg did a really good job."

Even Sorg Project Architect Minh Le, Assoc. AIA, admits the development is attractive; in fact, he's thinking of buying a unit. "I'm new to D.C. I was surprised to find this little patch in such a strong, vibrant neighborhood. And I can afford it."

"This has been an evolution," says resident Myers. "It's a tribute to letting the community get involved. We weren't doing anybody a favor in the old Kentucky Courts. Now we know that we're giving everybody a decent place to live." ■

The old Kentucky Courts (above) will be replaced with (below) Sorg & Associates' 21st-century vision of mixed-rated housing, which borrows character from the historic neighborhood.

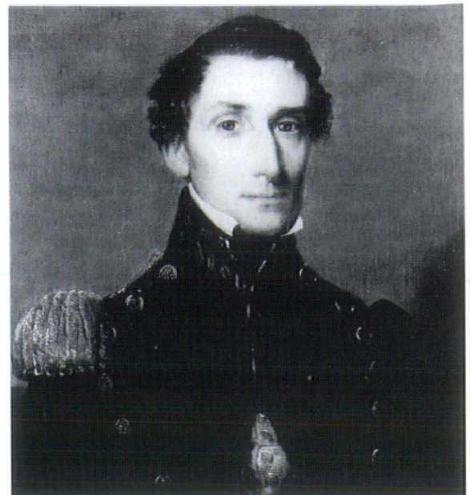


Spring 2004

Commodore Uriah Phillips Levy Jewish Chapel

U.S. Naval Academy
Annapolis, Maryland

Boggs & Partners Architects



Rarely does the name of a building inspire its design, but a new Jewish chapel planned for the U.S. Naval Academy in Annapolis may be an exception. Named for a relatively obscure American who lived 300 years ago, the Uriah P. Levy Jewish Chapel will make a bold statement and serve a visionary cause, much like its namesake.

Levy's name may be unfamiliar, but his life (1792–1862) reads like the biography of five or six different American heroes. When Levy's Jewish faith earned dismissal from the Navy, he went to court and won reinstatement. He led a one-man campaign against corporal punishment in the Navy; the year of his death, a law passed to end the practice. Meanwhile,

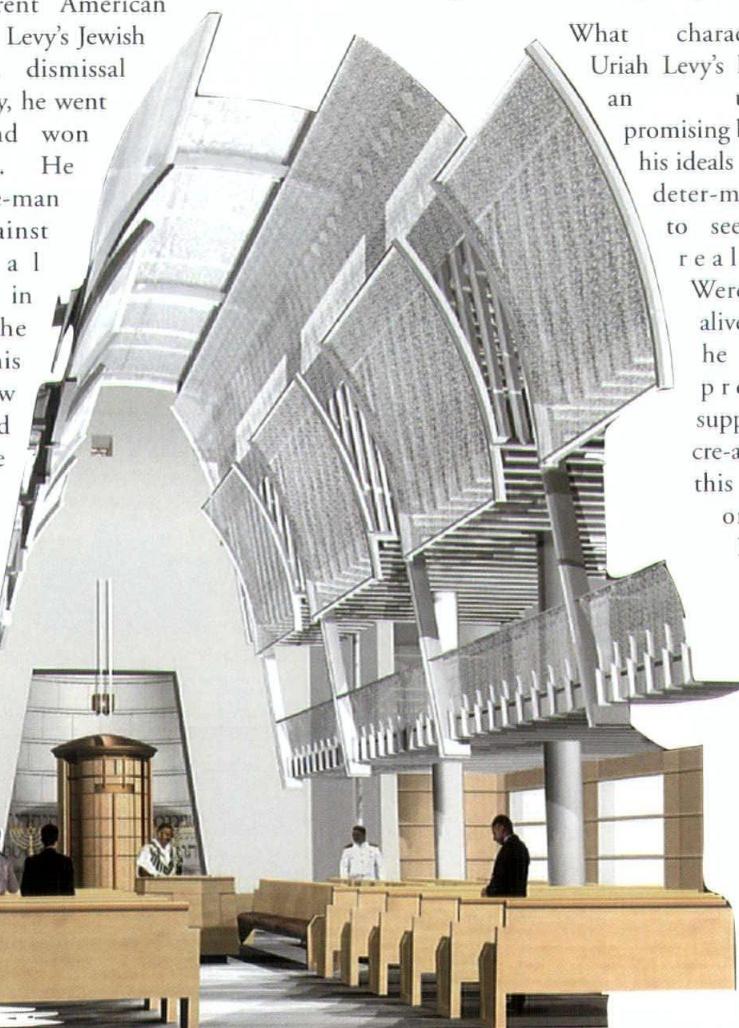
Levy anticipated Manhattan's growth and bought and sold increasingly profitable real estate, amassing a handsome fortune. Levy particularly admired Thomas Jefferson and commissioned the statue of him by Pierre David d'Angers that stands in the Capitol Rotunda today, the only statue there donated by a private citizen. Levy also bought Monticello in 1836 and restored it room by room, finding the original furniture and doing much of the carpentry himself.

What characterized Uriah Levy's life was an uncompromising belief in his ideals and the determination to see them realized. Were he alive today, he would proudly support the creation of this chapel on the Naval

Academy's campus, which is the last academy of the three major armed services that does not have a Jewish chapel. The Levy Chapel will fulfill the Jewish principle of *tikkun olam*, "to mend the world." It will not only offer a sanctuary for Jewish midshipmen to worship, but it will offer an opportunity for education and understanding among all of their peers.

Harvey Stein is President of Friends of the Jewish Chapel, which is spearheading the project. He explains that, at the Naval Academy, "we have four thousand of the best and brightest the nation has to offer—the *crème de la crème*. Every year we send a thousand out into the world. Hopefully what will come out of this project is a different point of view, a tolerance, an acceptance. We see this facility as being almost visionary."

The Chapel will be centrally located on the campus as part of the larger Commodore Levy Center. The exterior will reflect neighboring buildings' Beaux Arts design, with a granite facade, arched windows, and a copper roof. In contrast to the historically inspired exterior, the Chapel's interior will



"You'll go into this solid piece of naval architecture [facing page, above] and it should feel almost like you've come upon a ruin in Jerusalem," says architect Joseph Boggs, FAIA. Light will filter through wire-cloth panels above, making it seem "almost like there's no ceiling," Boggs explains, "just a series of ethereal layers...almost like feathers."

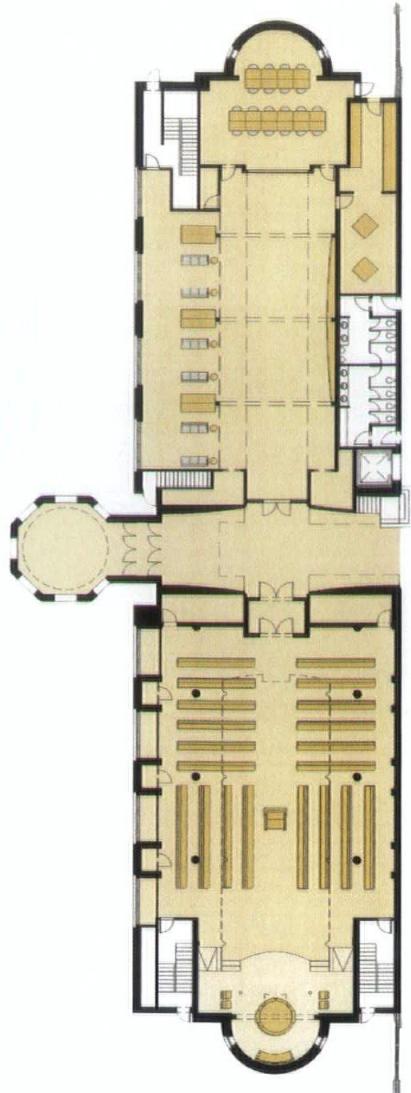


offer a modern interpretation of the Sephardic temple model, in which the congregation is seated around the lectern rather than before it.

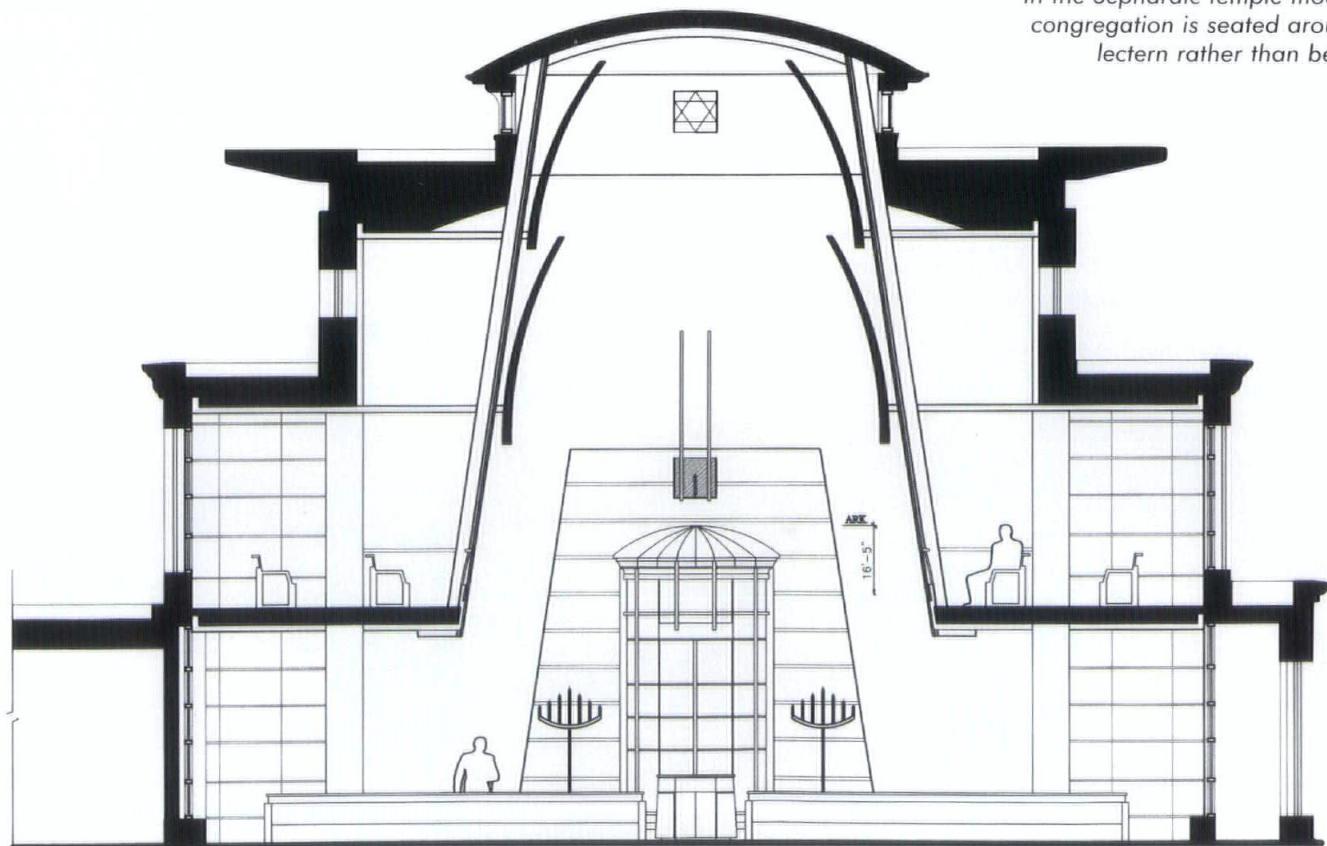
"You'll go into this solid piece of naval architecture," explains architect Joseph Boggs, FAIA, "and it should feel almost like you've come upon a ruin in Jerusalem." The floors and walls will be made from a Jerusalem stone that Boggs describes as "a buttery, warm limestone." Above, eight panels of white metal wire-cloth will hang suspended over the congregation, weaving

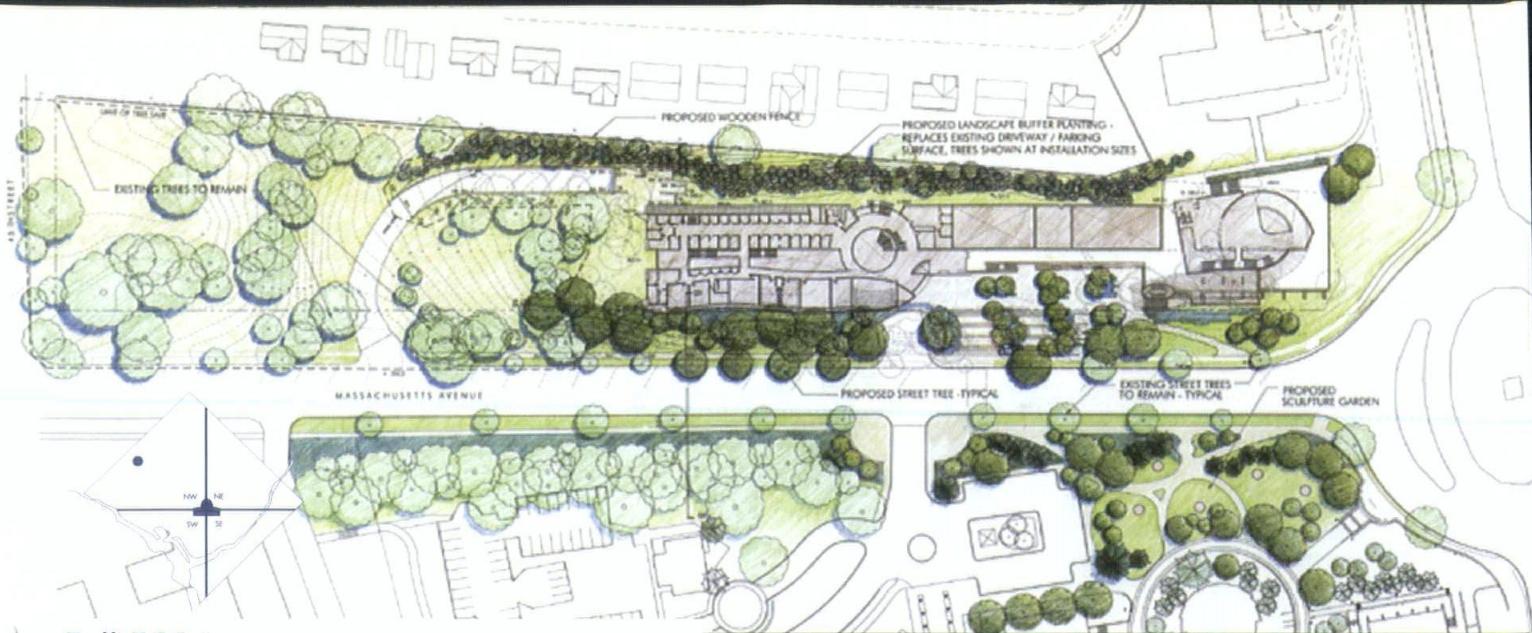
images of Jewish holidays with natural light. "It should look like there's no ceiling, just a series of ethereal layers...almost like feathers," says Boggs.

When Harvey Stein first saw the design, he said, "Wow. Bingo. You got it right." Now, as private funding pours in from supporters around the world, Stein eagerly anticipates the completed work. "I really believe that, besides being an important liturgical site, this building will be one of the most significant architectural statements of the century." ■



In the Sephardic temple model, the congregation is seated around the lectern rather than before it.





Fall 2004

Katzen Arts Center

The American University
Nebraska and Massachusetts Avenues, NW

**Einhorn Yaffee Prescott,
Architecture & Engineering, PC**

The side of American University (AU) that faces Ward Circle will soon change. An elegant new building will announce the school's commitment to the arts. "We have made this a gateway to the campus to draw people in, because a lot of exciting things will be happening here," says Steven Kleinrock, AIA, a Design Principal from EYP.

The Katzen Arts Center will house all of the University's arts departments, both the performing and studio arts. The program includes a recital hall; a black box theater; art studio spaces; an art history auditorium; dance rehearsal space; music rehearsal rooms for orchestra, chorus, and individuals; an art gallery; and faculty offices and studios.

"One of the things that's important about how we look at the arts," explains Jorge

Abud, the Assistant Vice President of Facilities and Administrative Services at AU, "is we take an interdisciplinary approach, not just between the visual and performing arts, but within that, between dance and music, between painting and sculpture. This building helps us facilitate that collaboration."

For all of these activities to occur in one building, however, careful thought must be given to how they're separated—quiet from noisy, wet from dry, light from dark, secure from public. The architects developed a linear plan, which suits both the site (which is long and narrow) and the function. The building progresses from spaces that are used for creating art to spaces used to present it to the public.

Symbolically, the design also mimics urban design. Like Massachusetts Avenue, the boulevard it's facing, the building is "one long main street with public spaces along the way," explains Kleinrock.

To accommodate neighbors' concerns, the architects met with the community monthly during design development. Parking will be served by a 500 car parking garage under the building. The arts center will keep a low profile—only two stories high and concealed with landscaping. Windows (and all the studios that need them) will run the length of the south side of the building along Massachusetts Avenue but not the north, so that residences won't be affected by glare at night. ☀

Early renderings of the Katzen Arts Center.



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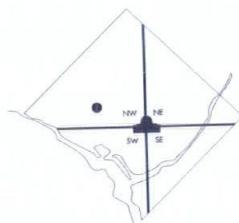
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"Classical it ain't," says J. Carter Brown of Gehry's design, "but I think it will survive the whimsy of taste by being a classic of its own kind."

2004 or 2005

Addition to the Corcoran Gallery of Art 17th Street and New York Avenue, NW Frank O. Gehry and Associates, Inc.



Perhaps Washington's most eagerly anticipated new work of architecture is Frank Gehry's addition to the Corcoran, which should break ground in Spring of 2003. Just around the corner from the White House, this modern building will be Gehry's first project in the nation's capital, and—as is consistent with the architect's world-renowned trademark style—unlike anything we've seen before.

"Classical it ain't," says J. Carter Brown, Chairman of the Commission of Fine Arts which unanimously approved the design, "but I think it will survive the whimsy of taste by being a classic of its own kind." "You might say it's 'classical Gehry,'" suggests Commissioner Charles Atherton, FAIA, recalling Gehry's famous designs for

the Guggenheim Museum Bilbao in Bilbao, Spain, and the Experience Music Project in Seattle.

In what Brown describes as "great sculpture," cascading planes of aluminum and glass appear to unfold from a natural logic, like a waterfall. "People's first reaction is this is highly radical," says David Levy, Corcoran President and Director. "But the most important aspect of the design is its enormous respect for the architecture on either side of it," he says, pointing to how the addition fits between the existing Beaux Arts museum and the modern AIA headquarters building nearby.

In Gehry's addition, the museum's main entrance will move to a glass space on New York Avenue. In approving the design, the

Commission of Fine Arts suggested that Gehry reexamine it with post-September 11th security in mind, preempting the fate of so many Washington landmarks that are now surrounded by unattractive Jersey barriers. "Frank Gehry said 'Jersey barrier, what's that?'" recalls Brown. "We said, 'Welcome to Washington, Frank.'" Gehry and Associates are said to be considering new measures of protection.

The exact timetable for the project depends on funding. "We feel we have to have \$120 million in pocket to put the shovel in the ground," says Levy, who reports that about half has been raised already. "It will happen. People want to see this built."

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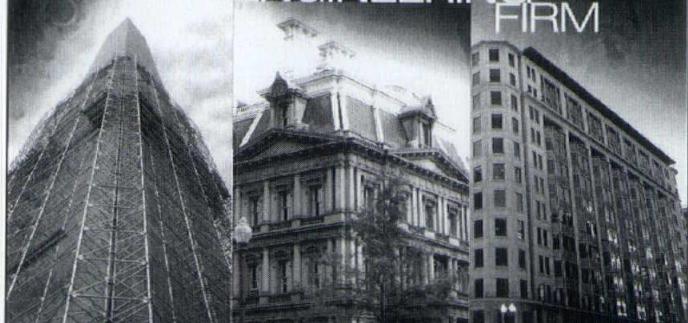
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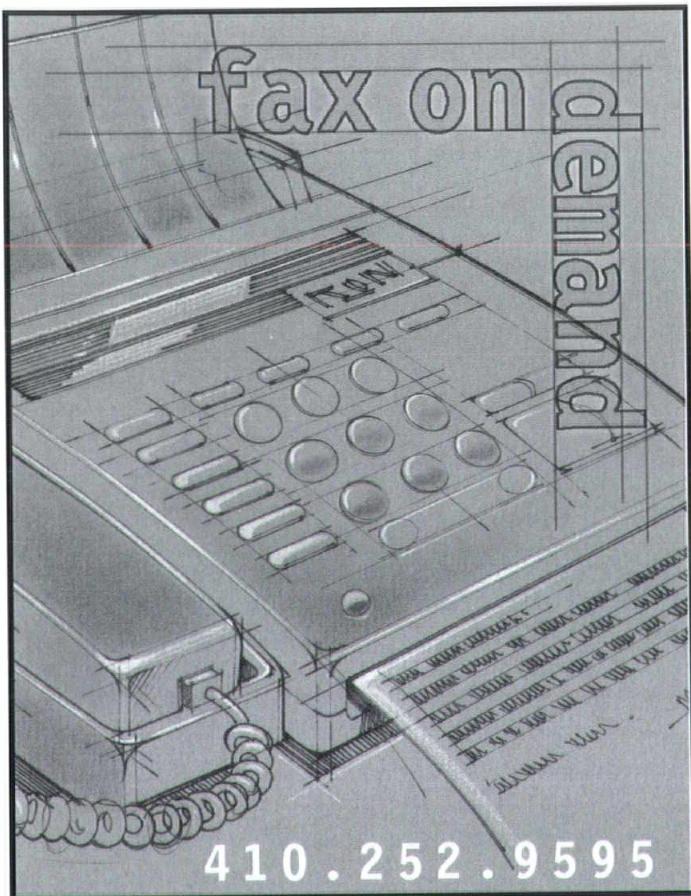
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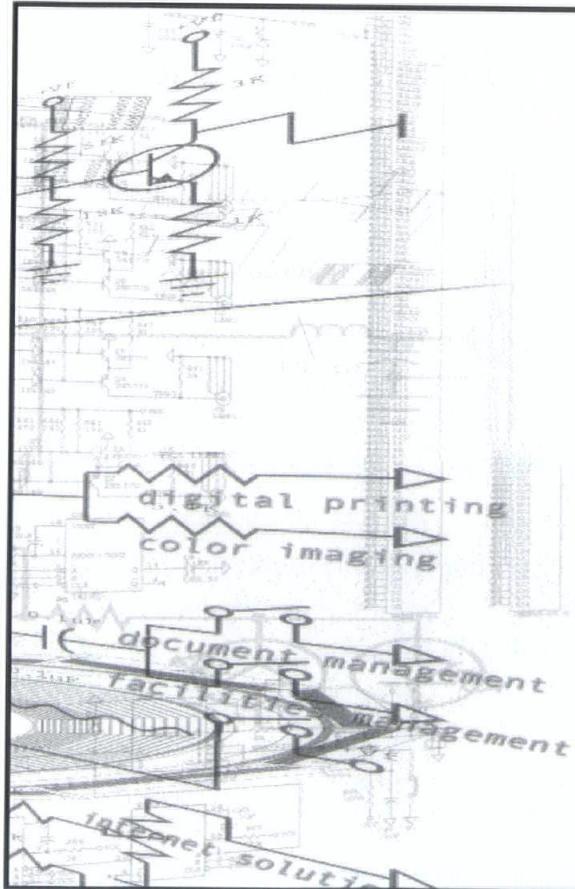
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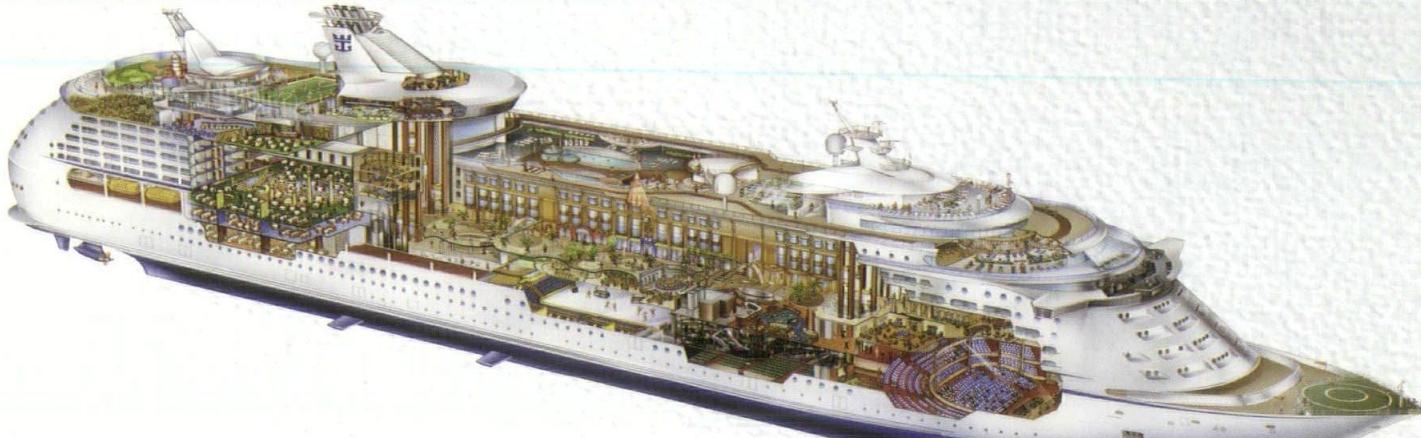
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